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Those who know Warhol's films only from the post-Lonesome Cowboy features directed by Paul Morrissey (Flesh, Heat, Trash, etc.) will be startled by the originality and intensity of Warhol's own efforts. Beginning with Sleep and Kiss (1963), Warhol's films began an arc which encompassed the history of cinema: the early black and white films recording overlooked or mundane details of everyday life with a stationary camera, through scripted and acted color sound films which create shocking psycho-sexual portraits and explorations of cinematic space. Throughout all of Warhol's films, action is pared down to its essential — "real time" is returned to in its purest form since Lumiere, and the viewer's position as voyeur is, perhaps for the first time, repeatedly upended and confronted. Scores of soon-to-become cultural heroes and anti-heroes passed through the Factory during these years: John Giorno, Ed Sanders, Jack Smith, Gerard Malanga, Ronald Tavel and Jonas Mekas, while many Warholian "superstars" — Nico, Ondine, Edie Sedgwick, Taylor Mead, and others, became celebrated in helping define a sub-culture synonymous with breaking sexual taboos.

For the next seven weeks the Cinematheque and Pacific Film Archive will concurrently present several of these films in their first public exposure in more than twenty years. Presented in cooperation with the Whitney Museum and Museum of Modern Art, all will be shown in pristine preservation prints, newly struck from the huge collection of originals Warhol left behind.



SAN FRANCISCO CINEMATHEQUE
480 Potrero Avenue
San Francisco CA 94110
415 558-8129

Address Correction Requested

The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.

For future calendars by mail write to:

S.F. Cinematheque
480 Potrero Ave
San Francisco, CA 94110

or call: 415 558-8129

The *S.F. Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, The Columbia Foundation, San Francisco's Grants for the Arts, The San Francisco Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T.MacArthur Foundation, The Zellerbach Family Fund, the generous contributions of the *Friends of the Cinematheque*, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

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THE FILMS OF ANDY WARHOL: A 7-WEEK INTRODUCTION

Program #1: JAN 28 SUNDAY AT 7 & 9:15PM

Kiss; Beauty #2. Originally shown as 100' camera rolls from the Grammercy Arts Theater's "serial," *Kiss* was the first Warhol to be screened publicly. With Gerard Malanga, Baby Jane Holzer, Naomi Levine, and others. "*Beauty #2* maps one of the most extraordinary triangles in movie history. Simple as it seems, the film is a fantastically tangled vortex of controlling gazes." (J. Hoberman)

Program #2: FEB 4 SUNDAY AT 7 & 9:15PM

Sleep; My Hustler. "Each of the several shots in *Sleep* is an arresting example of Warhol's most indelible pictorial style, and assembled together they invest the work with an architectural richness not found elsewhere in his films." (Stephen Koch) "In *My Hustler,* we see the emergence of a narrative articulated in scenes of everyday life. The negotiated gestures of grooming and seduction between men in a bathroom become a voyeuristic documentation of the intimacies of private ritual." (John Hanhardt)

Program #3: FEB 11 SUNDAY AT 7 & 9:15PM

Empire; The Life of Juanita Castro. "The idea of *Empire* (rather than the experience of watching it), in which the movement of the sun can be codified as a thought, the passage of the day encapsulated in a single stroke of eidetic shorthand, is in itself impressive and rather beautiful." (Koch) "The Empire State Building is a star!" (A.W.) "He would tell me one day what he wanted; two or three days later, the script was ready and at the end of the week, it was shot... two weeks was about the time between his telling me what he wanted and when it could be shown in a theater." (Tavel on *Juanita Castro*)

Program #4: FEB 18 SUNDAY AT 7PM ONLY

Eat; Blow Job; Vinyl. Shot in an apparent state of chaos, *Vinyl* remains one of Warhol's most lasting achievements — a tour of psycho-sexual hell in which the spectator's position remains frightfully vague.

Program #5: FEB 25 SUNDAY AT 7PM ONLY

Henry Geldzahler. Photographed coolly by Warhol, *Henry Geldzahler* is demanding and rewarding. "As in Satie's *Vexations* when the same 20-second piece is repeated for eighteen hours, we find that the more that is eliminated the greater concentration is possible on the spare remaining essentials. The slightest variation becomes an event, something on which we can focus our attention." (Henry Geldzahler)

Program #6: MAR 4 SUNDAY AT 7PM ONLY

The Chelsea Girls. Warhol's three hour plus magnum opus, his Intolerance, distilled the strongest elements of his previous work and catapulted him into an international prominence no American independent, let alone avant-garde filmmaker, ever had. With Eric Emerson, "Pepper" Davis, Ondine, Nico, Malanga, Ed Hood, Marie Menken, Rene Ricard, Ingrid Superstar, Mario Montez, International Velvet, and others.

Program #7: MAR 11 SUNDAY AT 7PM ONLY

Lonesome Cowboys; Nude Restaurant. For Peter Gidal, *Nude Restaurant* was a major symbolic expose of American morés; for Stephen Koch, Warhol had lost his grip, had made "a bad film, even an abominably bad film." But Warhol's ability to touch a libidinal nerve has never been more evident. *Lonesome Cowboys.* With Viva, Mead, Waldron, Julian Burroughs, Ingrid Superstar, and others.

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First class postage for bi-monthly calendars
Discount admission for two people to programs

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Free admission for one person, guest for discount

Sustaining $100

First class postage for bi-monthly calendars
Free admission for two people to programs
Free copy of Cinematograph

Donor $250 Benefactor $500 Patron $1000

First class postage for bi-monthly calendars
Free admission and free guests to programs
Free copy of Cinematograph
Reservation privileges

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All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

WINTER 1990

CINEMATHEQUE

THURSDAYS

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ALL SHOWS 8PM
UNLESS OTHERWISE NOTED

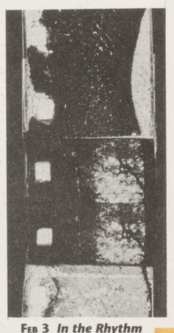
FEB 1 THURSDAY

REDISCOVERING THE 1920's AVANT-GARDE FILMS

Filmmaker William Moritz in person.



FEB 1 *Mechanical Ballet*



FEB 3 *In the Rhythm of Falling*

This program promotes a reconsideration of the seminal experimental films of the 1920s not only by exhibiting some rarely-seen key works from the period, but also by presenting classics in their original form. Featured will be two rare films by one of film's earliest avant-garde theorists, Germaine Dulac. William Moritz, who restored these film prints, will also show slides and gossip about the filmmakers. Films: Germaine Dulac, *Theme and Variations* (1928) and *Disc 957* (1929); Walter Ruttmann, *Light-Play Opus I* (1921) music by Butting; Man Ray, *Return to Reason* (1923); Dudley Murphy, *Mechanical Ballet* (1924) music by Antheil; Rene Clair, *Intermission* (1924) music by Satie; Henri Chomette, *Five Minutes of Pure Cinema* (1925); Oskar Fischinger, *R-1, A Form-Play* (1926/7) triple projection; and Walter Ruttmann, *In the Night* (1931).

FEB 14 WEDNESDAY

SPECIAL DAY!

Special day and location:
Roxie Cinema, 3117 - 16th Street.

a mini-series in five parts:

THE MACHINE THAT KILLED BAD PEOPLE BY STEVE FAGIN

Steve Fagin in person.



FEB 14 *The Machine That Killed Bad People*

MORE DEADLY THAN AMERICA'S MOST WANTED!

MORE SHOCKING THAN THE SAN FRANCISCO EARTHQUAKE!

TELEVISION FROM AN OFF-WORLD WHICH UNTIES THE KNOT OF FICTIONFACTSPECTACLE.

THE NEWS!

THE PHILIPPINES.

Starring Constance De Jong and Ron Vawter, with special guest appearances by Ferdinand and Imelda Marcos. 1989, 120 min., videotape, Bay Area premiere. Steve Fagin's previous video works have been shown at major festivals and museums internationally and have been written about in *Artforum, October,* and *the Village Voice.* **Co-sponsored with Film Arts Foundation.**

FEB 15 THURSDAY

A TRIBUTE TO MIKE HENDERSON

Mike Henderson in person.



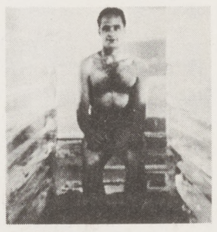
FEB 24 *La Lettre D'Amour*

Mike Henderson has long been one of the Bay Area's most celebrated multi-faceted artists: as painter, filmmaker, and blues musician. His work has been shown at numerous major museums, and Henderson will be given a solo exhibition at S.F.A.I.'s Walter/McBean Gallery in conjunction with his recent winning of the 1990 Adeline Kent Award. He has made over 20 short films (many with other noted filmmakers such as Robert Nelson) and several features related to blues performance. Films: *Too Late To Stop Down Now* (1982), *When and Where* (1981), *Down Here* (1975), *The Last Supper* (1968), and others. ***Admission is free.*** **Co-sponsored with the Walter/McBean Gallery.**

FEB 22 THURSDAY

IS THIS WHAT YOU WERE BORN FOR? BY ABIGAIL CHILD

Filmmaker Abigail Child in person.

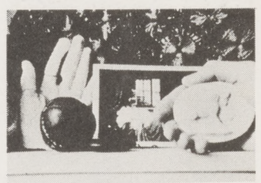


FEB 22 *Mercy*

Abigail Child will be on hand to present the first Bay Area screening of her complete seven-part film, *Is This What You Were Born For?* Begun in 1981 with *Prefaces,* Child's developing sound-image cycle has clearly emerged as one of the major independent film achievements of the 1980's, culminating in its last completed segment (*Mercy,* 1989) being highlighted in the New York Film Festival. "Child's films are kinetic dramas of extraordinary craftsmanship and sensitivity...what results is an impressive *musique concrete* composition..." (*New York Native*) The cycle includes: *Prefaces, Both, Mutiny, Covert Action, Perils, MAYHEM* and *Mercy.* The earlier *Ornamentals* (1979) will also be shown.

MAR 1 THURSDAY

YVONNE RAINER'S *JOURNEYS FROM BERLIN/1971*



MAR 1 *Journeys from Berlin/1971*

1980, 125 min., color, sound. Yvonne Rainer's fourth feature-length film is a fascinating exploration of the parallels between the psychological and the political. Specifically, the concerns raised during a woman's psychoanalytic session with a therapist and certain observations on repression and terrorism in contemporary Germany are presented in a similar corresponding light. Throughout the film, the viewer is challenged toward a new awareness concerning politics and the cinema.

MAR 8 THURSDAY

STUART SHERMAN'S *FOURTEENTH SPECTACLE* PLUS RECENT FILMS

Stuart Sherman in person.



MAR 8 *Black-Eyed Susan*

Since 1975 Stuart Sherman has created 14 of his one-man "Spectacle" Performances, several intricate full-length plays involving numerous actors, drawings and sculptures, and 29 short films. He is one of the seminal figures in New York's performing arts world, whose works in all mediums have been widely shown at major art centers throughout the world. For tonight's program Sherman will perform his *Fourteenth Spectacle* in its entirety, followed by screenings of several recent short films, including *Black-Eyed Susan (Portrait of an Actress)* and *The Discovery of the Phonograph.* **Co-sponsored with the Walter/McBean Gallery, S.F. Art Institute.**

SATURDAYS

EYE GALLERY 1151 MISSION STREET

ADMISSION
$5 GENERAL / $3 STUDENTS W/I.D., SENIORS, DISABLED.

NEW PRICES!

FEB 3 SATURDAY

RECENT FILMS BY PETER HERWITZ

Filmmaker Peter Herwitz in person.

Peter Herwitz' films suggest the passion and mystery of music and poetry through a visual structure of rhythmic repetition. His films amplify the relative murkiness of the super-8 image to create a world of fleeting glimpses in which the physical world is apparently out of reach. Herwitz uses an array of vivid hand-drawn colors that create an emotional landscape of longing and an ambiguity toward beauty. "*In The Shape of Waking* is a series of films which represent a kind of luminous waking from a dark dream world of the past." (P.H.) Films: *The Poet's Veil* (1988); *The Painted Veil* (1988); *Musique de Tenebres* (1989); *In The Shape of Waking: Meditation-Part 1: Body of Light* (1989), *Part 2: In The Rhythm of Falling* (1989).

FEB 10 SATURDAY

FREE LOVE: WHAT PRICE AMOUR?

An Open Invitation to Film and Video Makers

Be bold. Share your love art now. Who can foresee the results? Send in your films, tapes, installation ideas of compassion, sex, desire, companionship, and affection to the Cinematheque office (480 Potrero Avenue) by Thursday, February 1st. The program will be selected from submitted entries. What treats await us now? Programmed by Lynn Kirby and Phil Elie. ***Admission is free.***

FEB 17 SATURDAY

OPEN SCREENING

The Cinematheque again invites film and video artists to share recently completed or in-progress works at our regular Open Screening. All work shown will be considered for inclusion in our Second Annual Open Screening Highlights program this coming June. All formats (super-8mm, 16mm, 1/2" or 3/4" video) will be screened on a first-come basis. ***Admission is free.***

FEB 24 SATURDAY

STARTING FROM SCRATCH: A LIVE-ANIMATION/MUSICAL PERFORMANCE

Filmmaker Pierre Hébert and Composer/Performer Bob Ostertag in person.

Tonight the Cinematheque presents one of our most unusual evenings in recent years, a film-music improvisational performance featuring two artists renowned in their fields. Pierre Hébert is one of Canada's most prominent independent filmmakers whose hand-drawn animations range from political commentary to collaborations with dancers and musicians. In recent years Hébert has developed a live, improvisational method which allows him to use loops in developing complex animations before the audience's eyes. Working in collaboration with such noted composers as Fred Frith, Hébert has performed his moving-image performances throughout North America and Europe. Tonight's collaboration will be with Bob Ostertag, an accomplished synthesizer composer who has performed recently with Frith at Great American Music Hall, and was featured at the 1989 New Music America Festival in New York City. "What comes out is unquestionably music—a shifting, dappled patchwork of sounds that combine in clusters, circle each other in a kind of wary counterpoint..." (*New York Times*) ***Admission is $5 ONLY.*** **Co-sponsored with the Canadian Consulate General.**

ANOTHER VIEW:
Selected Works Re-Screened

In this film and video series, Cinematheque is re-screening new or rediscovered works recently shown within its regular program. This is not intended as a best of or highlight series. By offering second screenings, Cinematheque hopes to both widen the audience for these works, and allow an opportunity to re-examine them. ***Admission is free.***

ALL SHOWS 5PM SUNDAYS SFAI

JAN 28

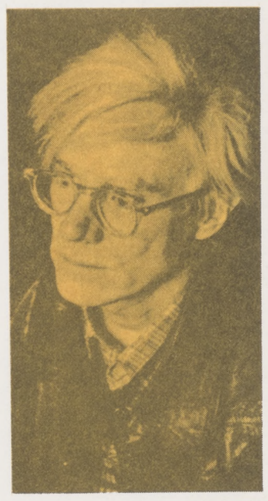
MUNICH-BERLIN WANDERING (1927), by Oskar Fischinger, B&W 16mm, silent, 3 min. (Screened: 11-19-89); *ARIEL* (1983), by Nathaniel Dorsky, Color, 16mm, silent, 16 min. (Screened: 10-12-89); *KONGOSTRAAT* (1989), by Dana Plays, Color, 16mm, sound, 12 min. (Screened: 12-14-89); *MAX'S SHIRT* (1975), by Bob Fleischner, Color, 16mm, silent, 5 min. (Screened: 12-17-89); *BANNERS* (1965), by Bob Fleischner, Color, 16mm, silent, 3 min. (Screened: 12-17-89); *VISION IN MEDITATION* (1989), by Stan Brakhage, Color, 16mm, silent, 20 min. (Screened: 12-10-89)

FEB 11

REFRIED BROCCOLI (1985), by Leslie Singer, Color, video, sound, 5 min. (Screened: 12-2-89); *WEATHER DIARY #5* (1989), by George Kuchar, Color, video, sound, 35 min. (Screened: 10-19-89); *GREEN* (1988), by Tom Rhoads, Color/B&W, super-8mm, sound, 36 min. (Screened: 11-11-89); *ECCE HOMO* (1989), by Jerry Tartaglia, Color, 16mm, sound, 7 min. (Screened: 12-14-89)

FEB 25

KINDERING (1987), by Stan Brakhage, Color, 16mm, sound, 3 min. (Screened: 12-10-89); *AN ARCHITECTURE OF DESIRE* (1988), by Sandra Davis, Color/B&W, 16mm, silent, 15 min. (Screened: 10-26-89); *IT SCARES ME TO FEEL THIS WAY* (1987), by Sallie Fuchs, B&W, 16mm, sound, 11 min. (Screened: 11-11-89); *MISCONCEPTION* (1977), by Marjorie Keller, Color, 16mm, sound, 43 min. (Screened: 11-18-89)

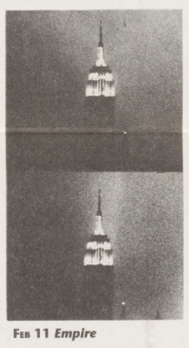




JAN 28 *Kiss*



FEB 4 *My Hustler*



FEB 11 *Empire*



FEB 18 *Vinyl*



MAR 4 *The Chelsea Girls*



MAR 11 *Lonesome Cowboys*

SUNDAYS

SFAI 800 CHESTNUT STREET

WINTER 1990

THE FILMS OF ANDY WARHOL:

A 7-Week Introduction

[see reverse for additional notes]

Admission $5 ONLY/ $3 members

"All of my films are artificial, but then everything is sort of artificial. I don't know where the artificial stops and the real begins." (A.W.) "But it's so easy to make movies, you can just shoot and every picture comes out right." (A.W.)

Between 1963 and 1968 — in the course of little more than 5 years — Andy Warhol and his "Factory" of stars and creative assistants made dozens of films which stunned American culture and forever transformed our understanding of movies as media. Yet in spite of the impact that Warhol's films had both formally and in the foregrounding of gay sexuality, few of the films from this fertile period have been available in any form since Warhol suppressed them in the period following his near-fatal shooting in 1968.

JAN 28 SUNDAY AT 7 & 9:15PM

Program #1: *Kiss; Beauty #2*

Kiss (1963, 58 min., silent, 16 f.p.s.) - Gerard Malanga, Baby Jane Holzer, Naomi Levine, and others in various pairings embracing for the camera; the first Warhol to be publicly screened.

Beauty #2 (1965, 66 min. sound) One of the revelations of Warhol's early sound films, *Beauty #2* features Edie Sedgwick in one of her most triumphant performances, a sexual power struggle responding to taunting male provocateurs.

FEB 4 SUNDAY AT 7 & 9:15PM

Program #2: *Sleep; My Hustler.*

Sleep (1963 42 min. excerpt from 6 hour total, silent, 16 f.p.s.) with John Giorno. Warhol's first film, a series of variations on the silent form of a man sleeping, stirred an instant and controversial response leading one year later to his receiving the Film Culture's Sixth Independent Film Award.

My Hustler (1965, 67 min., sound). In contrast with all of his films through *Vinyl* and *Beauty #2,* this homoerotic parlor piece signalled several shifts in Warhol's working methods and focus. It was also Warhol's first commercial hit.

FEB 11 SUNDAY AT 7 & 9:15PM

Program #3: *Empire; The Life of Juanita Castro.*

Empire (1964, 48 min. excerpt from 8 hour total, silent, 16 f.p.s.). Warhol's eight hour minimalist epic brought his early period to its climax and confirmed his status as the avant-garde's most notorious figure.

The Life of Juanita Castro (1965, 60 min., sound). Script by Tavel. After the introduction of sound, Warhol's productivity reached dizzying speed, as evidenced by this lesser-known work from 1965.

FEB 18 SUNDAY AT 7PM ONLY

Program #4: *Eat; Blow Job; Vinyl.*

Eat (1963, 39 min., silent, 16 f.p.s.). A classically photographed portrait of Robert Indiana eating a regenerative mushroom.

Blow Job (1963, 35 min., silent, 16 f.p.s.). Warhol's genius for articulating on-and-off screen space reached its apotheosis with this extended piece of pornographic wit.

Vinyl (1965, 64 min., sound). Scenario: Tavel. With Sedgwick, Ondine, Malanga, and others. Anthony Burgess' *A Clockwork Orange* became the source of this simultaneously fascinating and repellent enactment of sado-masochistic energies crowded into the confined space of the film frame.

FEB 25 SUNDAY AT 7PM ONLY

Program #5: *Henry Geldzahler.*

Henry Geldzahler (1964, 120 min., silent, at 16 f.p.s.). This, one of only two (*Eat* being the other) complete films from Warhol's early period included in this Introduction, is a two-hour portrait of the young Museum Curator sitting on a couch and puffing a cigar.

MAR 4 SUNDAY AT 7PM ONLY

Program #6: *The Chelsea Girls*

The Chelsea Girls (1966, 195 min., sound, black & white/color, twin-projection). Composed of twelve separate reels of the Factory's stars being themselves in different locations of New York's Chelsea Hotel, the film is a paean to a lost sub-culture and Warhol's consummate exploration of time, memory, and narrative expectation.

MAR 11 SUNDAY AT 7PM ONLY

Program #7: *Lonesome Cowboys; Nude Restaurant.*

Lonesome Cowboys (1967, 110 min., color, sound). This bisexual camp parody of Western movie cliches extended Warhol's interest in linear narrative (although in a dissolute way), and proved to be the last film over which he kept artistic control.

Nude Restaurant (1967, 95 min., color, sound). Made immediately prior to *Lonesome Cowboys,* this hilarious spoof on free-love and 60's energies features Taylor Mead and the entire late-60's Factory crew trying and managing to dine out in the nude.

CINEMATHEQUE